3: Underhill E-5 (1931-1935) 1936
NU28 Papago NU28

thing goes by fours with our people, and Elder Brother arranged it that even this thing should be the same. No woman has trouble for more than four days. Then they gave me a bath just as they did to my father. Oh, it was cold in the winter time! I tell the girls who come of age in the summer they do not know what hardship is. The water even feels nice in summer.

My mother came in the dark of the morning with the water in a big new jar. The women had to run all day to get that water ready for me. I tried to get away, but my mother caught me and made me kneel down. Then she dipped a gourd in the jar and poured that cold water down over my forehead.

Hail!
I shall pour this over you.
You will be one who endures cold.
You will think nothing of it.

It is true, I have never felt cold.

Then my mother washed my hair with soapweed fibres. That is the way women should always wash their hair and it will never grow gray. She cut it so it came just to my shoulders, for we women cannot have hair as long as the men; it would get in our way when we work. But we like to have it thick and shiny, and we know that everybody is noticing. There was quite a lapful that my mother cut off, and she saved it to make hair ropes for our carrying baskets. She had new clothes for me; two pieces of unbleached muslin, tied around my waist with a string. We did not know how to sew in those days. We pinned them together over our hips with bought pins, but it was very modest.

Then I could go back to our house, only still I had to use the stick for four days and I could not eat salt. And then they danced me. All that month they danced me, until the moon got back to the place where it had been at first. It is a big time when a girl comes of age; a happy time. All the people in the village knew that I had been to the Little House for the first time, so they come to our house and the singer for the maidens came first of all.

That singer was the Chief's Leg, the man I told you about. He knew all the songs, the ones that Elder Brother first sang when he used to go over the country, dancing all the maidens. That Leg was the man who danced every maiden in our village when she came of age. His wife danced opposite him. She was the one who was to get the hair that my mother had cut off. He had another wife, too, but not such a good dancer.

5: Castetter & Bell N-5 (1938-1940 1942
NU28 Papago NU28
Pima NU29

that smoking be done only with the reed grass cigarette, never with corn husks. This was true for both Papago and Pima. Lloyd[8] observed that the ceremonial pipes of reed grass had bunches of small bird feathers tied to them. Corn husks to be used for cigarettes were selected when the corn was being shucked, and by each man for himself; only the soft, white inner husks were saved, and these stored in an arrowweed basket. These cigarettes were six to eight inches long and tied at both ends with shreds of corn husk. Often the cigarette was not all smoked at one time, as tobacco was scarce.

Smoking was practically universal among older Papago and Pima men, but less common among women and practically forbidden for young men. By both tribes it was considered injurious to young men, weakening them, causing a cough, making them lazy and fat, or unable to stand cold and preventing them from being alert. They did not believe it injured old men in any way. A father's usual reply to his son who requested permission to smoke was, "I will let you smoke after you have killed a coyote." In modern times, this restriction as regards smoking by young men largely has broken down, particularly among the Pima.

Tobacco was not chewed nor used as an emetic by either Papago or Pima.

To both tribes, smoking was essentially a ceremonial performance, and it had to be tobacco *(Nicotiana)* that was smoked, for it was regarded as having power and no other plant possessed equal efficacy.

Ceremonial smoking in a circuit, using only the reed grass cigarette, was fundamentally similar among Pima and Papago, although differing in detail. It was done only on a few special occasions, such as a party preparing for war, deciding on going on a hunt, having a race with another village, or, in fact, a discussion of any tribal problem, and was regarded as an aid in securing supernatural guidance at

[8] Lloyd, *loc. cit.*

9: O'Neale & Dolores E, I-4 (no date) 1943
NU28 Papago NU28

When a Papago is a little lighter than the others, his complexion may be spoken of as white, not implying mixed blood, but only that his skin color by contrast with the usual dark skin is relatively light.

*toh*A is also used to describe the change in appearance due to terror or panic:

*alih eto'*TES*i'*TE'KE *sih tohah*

(The) child being frightened very much became white.

In such instances, the word is not used literally, but signifies that the skin color is unnatural.

The rain clouds in the east are white clouds, *stotah tceva'*KI.

*Black. cahstcu'*KE, almost black; *tcu'*KE, black; *sihstcu'*KE, very black. The blackest paint (*tcu'*KE) used by the Papago is made by rubbing a black rock on a harder rock. As with white, the designations are used to express relative degrees of darkness, but not necessarily the total absence of color. A very dark greenish-brown object was chosen to identify *cahstcu'*KE. The hair of a young girl is *stcu'*KE, but any of the three degrees of blackness may be used to describe the color of horses.

There is no single Papago word for glossy, a surface appearance which seems to render blacks even blacker. A comparable meaning is conveyed by a phrase in which the horse is said to be *sva'ṭe'kame'swe'*KI (wet red) or *sva'ṭe'kame'stcu'*KE (wet black). *vaṭ'*KE, wet, combined with the color name indicates that the color shines or glistens as when a horse is coming out of the water.

Tucson, Arizona, takes its name from the Papago phrase *tcu'*KE *con*, black bottom. In times of high water there was once a small lake at the foot of the little peak west of the city. Rubbish washed down the sides, got caught in the lake, and decayed there. As the water gradually dried up, the black bottom was exposed.

*Muddy. cahsepitema'*KI, almost muddy color; *pi'tema'*KI, muddy color; *sihsepitema'*KI, very muddy color; *stcu'kema spi'tema'*KI, very dark muddy color. The raw clay used for making pottery is *pi'*T, although properly speaking *pi'*T is mud.

Muddy color must be interpreted with regard for its meaning in the sentence. The phrase "muddy-colored horse" may mean that its color is *spi'tema'*KI, or the phrase may mean that mud covers the horse giving it a temporary coloring. This difference in meaning is unmistakable to the Papago.

The rain clouds in the south are muddy clouds, *spi'tema'*KI *tceva'*KI.

*Gray. cahskoma'*KI, almost gray; *koma'*KI, gray; *sihskoma'*KI, very gray; *stceṭe'kime skoma'*KI, gray-with-some-green-in-it (greenish-gray); and *smohta'*KI, the gray of hair. The earth, the sky, the ocean, and the distant mountains are spoken of either as *skoma'*KI (gray) or *stceta'*KI (green). One mountain is named Gray mountain, *koma'ki to'a'*KE, and an old place, now a village, is

9: O'Neale & Dolores E, 1-4 (no date) 1943
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*homa'hi tcuwe'*TE, Gray Earth. The arrow weed which grows along the river in the reservation is called *ho'homa'*KI *s'a'uhs*, gray sticks, by the Pima. At a certain time of the year it is said that the cold northern winds make one's face *shoma'*KI. A man is also *shoma'*KI when he has been out in the wind and the dust has gathered on him. The rain clouds in the north are *shohoma'*KI *tcuwa'*KI.

There are four words used to describe gray or graying hair: *homa'*KI and *cahshoma'*KI, *shaima'*KI, and *smohta'*KI. The first two words apply to hair which is no longer black, and yet not wholly white. They may also be used in connection with other objects of similar color. At a certain stage of the hair turning white, the head looks to the Papago like ground cactus seeds, *kai'*TCI. The kernel is white, but the bits of crushed black shell in the mixture give the whole an appearance of gray, or *shaima'*KI.

*smohta'*KI describes gray hair in which there is more white than black. *mo'o* is the head or the hair on the head. Therefore, *smohta'*KI means graying hair on the head. The word is used only in this connection.

*Ashen. cahsemahtaima'*KI, almost the color of ashes; *mahtaima'*KI, ash color; *sihsemahtaima'*KI, very much the color of ashes.

Although this color is between white and gray, and *homa'*KI might be used for light gray, no Papago would fail to differentiate between *mahtaima'*KI and *homa'*KI. In every instance where he uses the first color designation he understands its meaning. The word is derived for *mahtai*, ashes. The term does not describe the actual color of an object, but its appearance when covered with ashes. If pots or clothes are heavily covered with ashes, the resultant grayness is *sihsemahtaima'*KI. The meaning of the sentence when these words are used is quite clear to the listener. There seems to be no object whose real color is termed ashen.

Smoky. cahkupe'ihvi, almost smoky color; *kupe'icuhvi*, smoky color; *sihkupe'ihvi*, very smoky color. This color name describes those objects and utensils which are discolored by smoke. The word is also used to describe the color of pottery which has been subjected to uneven heat in the process of firing.

Greasy (corresponds to our brown). *cahmuhaṭa'*KI, almost greasy color; *muhaṭa'*KI, greasy color, *sihsmuhaṭa'*KI, very greasy color; *sicu'hema smuhaṭa'*KI, very dark greasy color. This color designation applies to hues like our drab and fawn. An object less brownish than one described as *smuhaṭa'*KI is called *cahsmuhaṭa'*KI; if more brownish, it is called *sihsmuhaṭa'*KI. Some horses are greasy color. Pottery may deserve the designation if the firing is unsuccessfully accomplished. A mountain familiar to some Papago is Greasy mountain, *muhaṭa'*KI *to'o'*KI.

*Red. cahsu'*KI, almost red; *su'hum*I, reddish; *su'*KI, red; *sihsu'*KI, very red; *sicu'hema su'*KI, very dark red. The Papago red is the color of the clay sediment which is used for paint. *su'*KI also means red paint. *su'hum*I, reddish, corresponds to several of our pinks. In songs, the evening is spoken of as